

ENGLISH FOR ART AND DESIGN

Extensive Reading for the History of Western Art & Design

艺术设计英语

西方艺术设计史泛读

艾红华 编著 毛建雄 校读

上海人民美術出版社

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序

在中国美术学院教了几十年书,我虽非英语教师,但大体也了解一般学美术的大学生(包括本科生和研究生)的英语水平。有时难免会想到,要是有一本合适的教材或读本,或许会增强他们的兴趣,提升他们的阅读能力,帮助他们直接阅读英语美术文献,从中获取更多更新的知识、信息和观念。从根本上说,这会丰富和促进他们的艺术创造力。

艾红华是多年坚持在美术史论及艺术设计史论教学一线岗位的老师,对该类专业方向的大学生是否需要这样教材或读本,显然比我更有体会。要不然她也不会与毛建雄老师不辞辛劳,编写这本《艺术设计英语》了。

立足教学实践、适应学生需求、关注艺术设计现状和未来,是艾红华老师和毛建雄老师遵循的主线。我想,只要通读全书,艺术设计专业的学生,至少能在了解西方现代设计种种表现的同时,也能掌握相关的英语知识。正所谓一举两得。

关于本书更详尽的解说,读者可参阅艾红华老师撰写的《前言》,我就不再赘述了。

欧阳英

前言

这不是一部原创著作，审视它的眼光无需那么犀利，理由如同不把教材视为科研成果的惯例一样；不过书中“如今时间不再惧怕金字塔而是惧怕数码艺术设计了”这句话绝对是我的原创。

这不是一本 Pop 读物。读者仅认识中英文还不够，多多少少要了解点现代设计，因为它的名字叫《艺术设计英语》。本教材主要供高等院校艺术设计专业的本科生、研究生使用。

书的框架设置基于我对现代设计历程的理解——创意滥觞（Unit 1 Modern Design in the Embryonic Stage 《现代设计的萌芽》）→狂飙突进（Unit 2 The Modernist Movement: Art & Design 《现代主义艺术与设计运动》）→分门别类（Unit 3 Visual Communication Design 《视觉传达设计》，Unit 4 Industrial Design 《工业设计》，Unit 5 Environmental Design 《环境艺术设计》）→生生不息（Unit 6 Fashion Design & Photography 《服装设计与摄影》，Unit 7 Digital Art & Design 《数码艺术设计》，Unit 8 Sustainable Design 《可持续性设计》）。

本书的宗旨，也可以说是具体特色吧，可以用两个词来归纳：新颖、实用。

说它新颖，理由有三：

1) 选材文本概念较新。主要依据设计学科的研究现状来定位，把握设计的特点、分类及其衍生交叉发展的前景；尤其重视对设计教育中相关概念演变的剖析，如从平面设计到视觉传达设计到专论数码艺术设计，从产品设计到工业设计到专论服装设计，从室内、园景设计到可持续性发展的设计。本书对“环境艺术设计范畴”持狭义的定位，即不包括独立门户的建筑设计（西方高等院校相关专业设置同此说）。所以，出于平衡的考虑，建筑设计这一大门类在最后一单元《可持续性设计》中得到了较多的眷顾。我们知道各门类间并非泾渭分明，而是越来越交叉紧密，难分彼此了。

2) 遣词造句用语较新。现代设计的历史不过一个多世纪，没有携带太多带有历史痕迹的神话、宗教术语，也少见古语、外来词，而是即时生成了许多新用语，伴随设计的“有计划废止制”、材料的更新、设计辅助软件的推陈出新等凸显在我们眼前。一些属于专业缩略语，一些是新造词，如 ProPaint, Friendertising, Arvertising 之类；一些则是旧词新用，有隐喻化、符号化意义，如鲍勃·迪伦的歌 "Stuck Inside of Mobile with the Memphis Blues

Again", 我们把它译为《再次播放孟菲斯蓝调》, 这里的 Mobile 虽然没有直接译出, 但我们心里明白, 它既不是指汽车, 更不是指手机, 而是指唱片, 此歌名大概形容人们窝在沙发椅上一遍又一遍地听爵士乐, 如痴如醉; 还有许多网络生活流行语、符号, 本书也一并给予了关注。

3) 穿插说明图例较新。本书插图 120 来幅, 不多, 但都有代表性, 算是精心挑选之作了, 和文本内容是呼应、匹配的。

实用主要指针对性强。本教材编排的资料信息都是与设计各门类领域或交叉领域先进的观念亦步亦趋的, 甚至有过之而无不及; 提供的思考题、阅读理解练习题及参考译文和附录也是基于有效实施教学环节的考虑。

首先感谢我的恩师、中国美术学院博士生导师欧阳英先生为此书作序。他在艺术史研究与翻译领域做出的贡献令人敬仰; 他的《艺术的终结》、《西方美术风格演变史》等译著传达出不同语言置换间的“信、达、雅”; 他严谨的治学态度, 谦逊、朴实的为人作风一直深深地影响着我。

感谢上海人民美术出版社霍覃先生和潘毅先生! 他们给了我们重审 2003 年由本人主编、岭南美术出版社出版的教材《美术英语》的机会。11 年过去了, 那本书的设计部分有些内容已显滞后。更新的强烈欲望和教育的热情驱使我们接受了霍覃先生和潘毅先生的邀请, 调动优势人力, 精心打造这本设计学专业的英语教材。感谢他们的信任和鞭策!

感谢我们借鉴和采集的诸多资料来源(具体请参见书后的 References and Sources), 主要有设计类的文献及各大网站平台如 Wikipedia, Google (间接访问), Pinterest, 百度等等。此教材以后若能在物质方面获利, 本人一定不忘 donation。

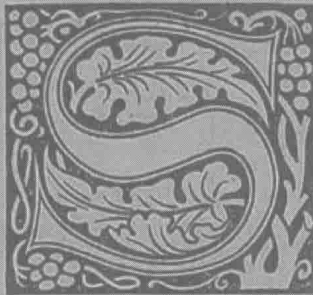
感谢毛建雄先生的协助与校读, 感谢女儿毛豆为此书从国外发回大量相关资料。特别感谢华南师范大学、广东工业大学、中南财经大学的一些年轻学者和艺术家们的积极参与和关注, 他们是刘亚璋、刘畅、张雅婷、曾露、柳晓丹、翟甄、詹凯豪、郑为时、吴昕桐、杨夏婧、刘远玲、吴晟、莫学洁、王玲霞、李萌、孙辉、侯普, 他们为此书的参考译文工作付出了艰辛的劳动, 在此一并表示衷心的感谢!

希望我们大家的支撑奉献让手捧此书者感觉自己站在巨人的肩上, 设若此情成真, 则时间该畏惧我们了!

书中不妥之处, 欢迎指正、批评。

谢谢!

艾红华



LAYER of the winter, March
art thou here again?
O welcome, thou that
bring'st the summer
nigh!
The bitter wind makes
not thy victory vain,
Nor will we mock thee
for thy faint blue sky.
Welcome, O March!

whose kindly days and dry
Make April ready for the throstle's song,
Thou first redresser of the winter's wrong!

Yea, welcome March! and though I die ere June,
Yet for the hope of life I give thee praise,
Striving to swell the burden of the tune
That even now I hear thy brown birds raise,
Unmindful of the past or coming days;
Who sing: 'O joy! a new year is begun:
What happiness to look upon the sun!'

Ah, what begetteth all this storm of bliss
But Death himself, who crying solemnly,
E'en from the heart of sweet Forgetfulness,
Bids us 'Rejoice, lest pleasureless ye die.
Within a little time must ye go by.
Stretch forth your open hands, and while ye live
Take all the gifts that Death and Life may give.'

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Unit 1

Modern Design in the Embryonic Stage

Modern Design is a wide term; it is often over-applied to everything from the earliest designs of the Bauhaus¹ to groundbreaking contemporary creations by new designers. So how did everything start? Let's go back to the 19th century—the Victorian Era. The movement that we now regard as modern grew from the flurry of art and design movements that followed the impressionist's new perception of painting, such as the Arts and Crafts Movement², the Art Nouveau³ movement and the Art Deco⁴, etc.

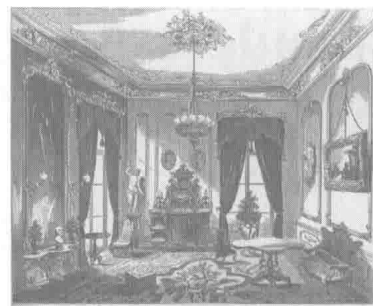
I. The Victorian Era

Only 18 when she came to the throne, Queen Victoria (1837-1901) oversaw England at the height of its overseas power. The British Empire was established in her reign, and it reached its greatest expanse under her.

The Victorian Era marked a period of great prosperity for the middle class. Their new-found wealth, largely facilitated by trade between Great Britain and America, manifested itself in a huge outpouring of opulence. Everything in their house was made with the most expensive materials (or made to look like it was) and was not only elaborately designed, but also covered on every available surface by uncountable knick-knacks⁵. People of the Victorian Era wanted to show off their wealth, taste, interests and worldliness and did so in the form of hundreds and hundreds of small figurines. Ironically, for such an iconic historical period, there never was a single definitive interior design style. Victorians relied heavily on an eclectic blend of historical and foreign influences, with furniture from the Gothic, Tudor, Elizabethan, Rococo and Neo-Classical periods⁶, as well as influences from

Asia and the Middle East.

The Victorian Era was big on color and big on texture. They believed that everything should be decorative and decorated (1.1). A bare room was an ugly room and reflected poorly on its owner. And while in a modern bathroom you might not want to take their cue and have a bathroom awash with knick-knacks, there's definitely a lesson to be learned from Victorian walls. The invention and widely used of wall-paper in the Victorian Era, with elaborate floral designs and rich textures that brought some of the homey feeling of a bedroom or parlor into the bath. Where they didn't use wallpaper, they used elaborate painting and finishing techniques to create the appearance of expensive stone or wood, and decorated with thick cloth in bright gem tones. Since the houses still largely used gas lights at that time, the colors tended toward the darker end of the spectrum to help hide soot and gas stains (which is another reason they decorated their ceilings, too).



1.1 Opulent Parlor in the Victorian Era

The Early Victorian Period had several styles that characterized the furniture design of a Victorian's home. Furniture is the moveable decoration—tables, chairs, cabinets—that can characterize the fashion of a time period. Between the 1830s and 1880s, the Victorians experienced several distinct styles in furniture design:

Gothic Revival (1840-1850)

The style of the Middle Ages and Romanticism blended together to create the Gothic Revival style. Craftsmen designed the furniture to include arches, spool turnings and carved trefoils. This style embraced the romantic movement that encompassed the mid-19th century. Gothic Revival furniture was primarily made by rosewood and oak.

Rococo Revival (or Louis XV) (1850-1870)

The Rococo Revival was a graceful style that was reminiscent of 18th century France. The Rococo Revival style is a fashion, which is most associated with the Victorian's home. The style would prove to be very popular in the United States even through the end of the century. Furniture pieces are extremely ornate and intricate. Constructed of rosewood and black walnut furniture, using a blending line of angles with natural figure carvings such as vines, fruits and flowers. Other features of the style include cabriole legs.

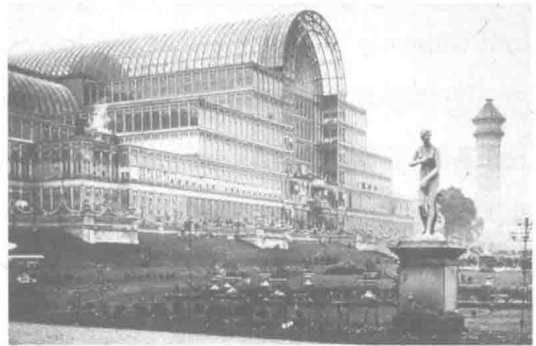
Renaissance Revival (1860-1880)

The British also inspired the Renaissance Revival. The revival was a creative translation of the Renaissance style rather than a literal reproduction of the historical period. The Crystal Palace⁷ Exhibition of 1851 in London caused the Renaissance style popular in Europe.

The Great Exhibition of 1851

The Great Exhibition in 1851 was the first international exhibition of manufactured products. It was organised by Henry Cole⁸ and Prince Albert⁹, and it had an incalculable effect on the course of art and design throughout the Victorian Era and beyond.

The exhibition was held in Hyde Park, and the showpiece was the Crystal Palace (1.2), a prefabricated steel and glass structure like a gigantic greenhouse, which housed the exhibits. The Crystal Palace was disassembled after the Exhibition and moved to Sydenham, in south London, where it burned down in 1936. The Prince envisaged a self-financing event and encouraged the reluctant government to set up a Royal Commission to oversee the exhibition. The Commission called for architectural submission for the exhibition hall, which was to cover an area of over 700,000 square feet. Over 200 submissions were received, but the Commission rejected them all in favor of its own plan, which was universally considered as ugly and expensive. This latter objection proved all too true, for when the Commission called for tenders for the materials alone, they were appalled to learn it would cost up to 150,000 pounds.



1.2 The Crystal Palace, Hyde Park, London, 1851

Then another plan surfaced, by Joseph Paxton¹⁰. Initially the Commission rejected Paxton's plan, but he used newspaper ads to raise public support, and the commissioners were forced to bow to public pressure. Paxton's innovative design called for a glass and steel structure, essentially a giant greenhouse, made of identical, interchangeable pieces, thus lowering materials cost considerably. Paxton's design was adopted, with the addition of a dome to allow space for some very tall trees in Hyde Park. The structure contained 4000 tons of iron, 900,000 feet of glass, and 202 miles of sash bars to hold it all together.

Amazingly, the building, dubbed the "Crystal Palace", was ready on time and on budget. In fact, due to the presale of tickets, the exhibition was ensured a profit before it even opened

on May 1, 1851. There were 17,000 exhibitors from as far away as China, and over 6 million visitors viewed goods ranging from silks to clocks, and furniture to farm machinery. The French were the big winners in terms of awards, a fact which did not go unnoticed by the British press.

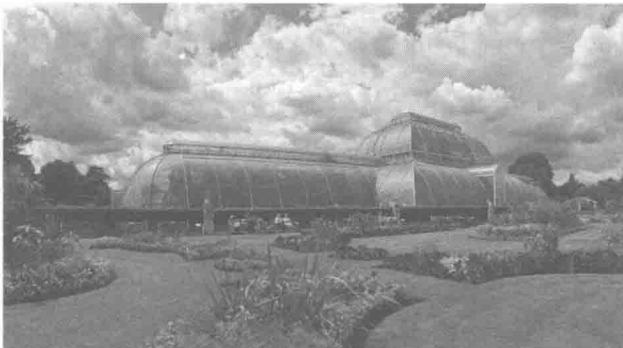
The profit from the exhibition was used to purchase land in Kensington, where several museums were built, including the forerunner of the Victoria and Albert Museum, which carries on the spirit of the exhibition in its displays devoted to art and design. In fact, the road where several of these museums were built was called Exhibition Road.

Victorian Gardens and Gardening

The Victorian Era, the age of industrial revolution and squalid city slums, was also the age of a popular explosion of interest in that most occupations of British, such as gardening. It was not just only a private pastime. For the first time, a concerted effort was made by authorities to provide extensive public gardens. There was a reason for this benevolent behavior by the well-to-do. They believed that gardens would decrease drunkenness and improve the manners of the lower classes. Intellectuals and the upper classes also encouraged gardening as means of decreasing social unrest.

In 1840, the Royal Botanical Gardens at Kew¹¹ (1.3) passed from royal control to the government, which meant a transfer from enthusiastic amateurs to professional gardeners.

Kew was opened to the public in 1841, over royal opposition (the queen was fond of exercising there). In 1848 the striking Palm House was built, a result of improved glass and iron manufacturing techniques. The Palm House is a gigantic greenhouse 363 feet long, 100 feet wide, and 60 feet high. Joseph Hooker, director of Kew from 1865-1885, is credited with popularizing the ubiquitous rhododendron in Britain.



1.3 Kew Gardens Palm House, London

The expanding British Empire opened up far-flung corners of the globe to avid gardeners, and a sort of collector-mania spread throughout Britain. Avid botanists combed the globe for new and exotic plants to bring home. One of the results of this frenzy of collecting was another craze, bedding out plants. The concept of bedding plants was Aztec in origin, but in the hands of Victorian

enthusiasts it became a British passion. The bedding out craze, together with improved greenhouse design, resulted in a fashion for massed beds of vibrantly coloured plants laid out in intricate mosaic patterns.

Strangely, the number of parsons who have had a strong influence on British garden history is quite high. The vicarage garden was a showpiece of 1-3 acres, planted, not with colourful exotics, but with a homogenous mix of traditional plants, such as wisteria.

Another Victorian garden phenomenon was the London Square. London Squares were developed by 19th century property developers. Here, the houses backed against a green space where children could play in full view of the houses. The squares were the focal point for a communal social life. This green-space garden was run by a resident's committee, funded by subscriptions from all the householders. As years went by and pollution increased, only the hardiest plants could survive, particularly the plane tree, which "took over" many of these squares. Examples of these London squares exist at Bloomsbury, Belgravia, Pimlico, Brompton, Kensington, Notting Hill, and Cadogan Place¹².

Victorian Art and Architecture

In reaction to the classical style of the previous century, the Victorian age saw a return to traditional British styles in building, Tudor and mock-Gothic being the most popular. The Gothic Revival, as it was termed, was part spiritual movement, part recoil from the mass produced monotony of the Industrial Revolution. It was a romantic yearning for the traditional, comforting past. The Gothic Revival was led by John Ruskin¹³, who, though not himself an architect, had huge influence as a successful writer and philosopher.

The Industrial Revolution made possible the use of new materials such as iron and glass. The best example of the use of these new materials was the Crystal Palace built by Joseph Paxton for the Great Exhibition of 1851.

The term "Gothic Revival" (sometimes called Victorian Gothic) usually refers to the period of mock-Gothic architecture practised in the second half of the 19th century. That time frame can be a little deceiving, however, for the Gothic style never really vanish in England after the end of the medieval period. Throughout the 17th and 18th centuries, when classical themes ruled the fashion-conscious world of architecture, Gothic style can be seen, if intermittently. This is because many architects were asked to remodel medieval buildings in a way that blended in with the older styles.

Into the early years of the 19th century many architects dabbled in Gothic style, but as with

Walpole¹⁴, it was more the decorative touches that appealed to them; little bits of carving here, a dab of pointed arch there. Most paid scant heed to authentic proportion, which is one of the most powerful moving forces of "real" Gothic style. Even when the shapes used by builders were Gothic, the structure was not. Columns and piers were made with iron cores covered over with plaster.

In the early 19th century Gothic was considered more suitable for church and university buildings, where classical style was thought more appropriate for public and commercial buildings. Good examples of university Gothic can be seen at Cambridge, for example, the *Bridge of Sighs* at *St. John's College* (1826) and the gateway at *King's College* (1822-1824).

It is really only after 1840 the Gothic Revival began to gather steam, and when it did the prime movers were not architects at all, but philosophers and social critics. This is the really curious aspect of the Victorian Gothic revival; it intertwined with deep moral and philosophical ideals in a way that may seem hard to comprehend in today's world. Men like A.W. Pugin¹⁵ and writer John Ruskin (*The Seven Lamps of Architecture*, 1849) sincerely believed that the Middle Ages was a watershed in human achievement and that Gothic architecture represented the perfect marriage of spiritual and artistic values.

Ruskin allied himself with the Pre-Raphaelites¹⁶ and vocally advocated a return to the values of craftsmanship, artistic, and spiritual beauty in architecture and the arts in general. Ruskin and his brethren declared that only those materials which had been available for use in the Middle Ages should be employed in Gothic Revival buildings.

Even more narrow-minded than Ruskin were followers of the "ecclesiological¹⁷ movement", which began in the University of Oxford and University of Cambridge. Adherents of the ecclesiological movement believed that only the Gothic style was suitable for church architecture, but not just any Gothic style! To them, the "Middle Pointed" or Decorated style prevalent in the late 13th to mid 14th century was the only true Gothic. The bible of the movement was the monthly publication, *The Ecclesiologist*¹⁸, which was published from 1841-1868. The publication was in essence a style-guide to proper Gothic architecture and design. But all this theory needed some practical buildings to illustrate the ideals. The greatest example of authentic Gothic Revival is the Palace of Westminster (The Houses of Parliament) (1.4). The Palace of Westminster was rebuilt by Sir Charles Barry and A.W. Pugin after a disastrous fire destroyed the old buildings in 1834. While Barry oversaw the construction, much of the design is Pugin's, a design he carried out in exacting Perpendicular Gothic style¹⁹ inside and out.

The period from 1855-1885 is known as High Victorian Gothic. In this period architects like William Butterfield (*Keble College Chapel, Oxford*) and Sir George Gilbert Scott (*The Albert Memorial, London*) created a profusion of buildings in varying degrees of adherence to strict Gothic style. High Victorian



1.4 Houses of Parliament seen from across the River Thames, London

Gothic was applied to a dizzying variety of architectural projects, from hotels to railroad stations, schools to civic centers. Despite the strident voice of the Ecclesiological Society, buildings were not limited to the Decorated period style, but embraced Early English, Perpendicular, and even Romanesque styles.

Were the Gothic Revivalists successful? Certainly the Victorian Gothic style is easy to pick out from the original medieval. One of the reasons for this was a lack of trained craftsmen to carry out the necessary work. Original medieval building was time-consuming and labor-intensive. Yet there was a large pool of laborers skilled in the necessary techniques; techniques which were handed down through the generations that it might take to finish a large architectural project.

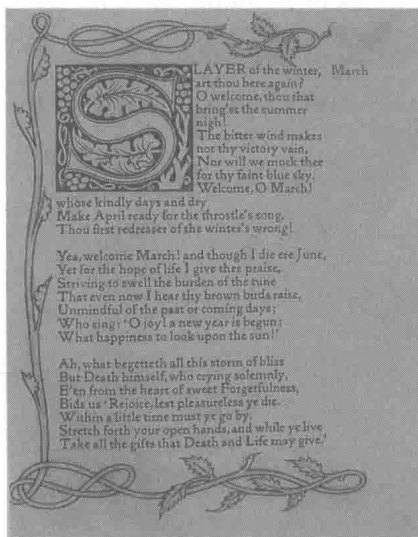
Victorian Gothic builders lacked that pool of skilled laborers to draw upon, so they were eventually forced to evolve methods of mass-producing decorative elements. These mass-produced touches, no matter how well made, were too polished, too perfect, and lacked the organic roughness of original medieval work.

II. The Arts and Crafts Movement

THE ARTS AND CRAFTS MOVEMENT (ACM) aimed to promote a return to hand-craftsmanship and to assert the creative independence of individual craftspeople. It was a reaction against the industrialised society that had boomed in Britain in the Victorian period, and aimed for social as well as artistic reform. Its example was followed in other countries, particularly the U.S.A. After the 1914-1918 war, other artistic trends overtook the ACM, and it declined.

Industrial production of consumer goods developed in Britain in the 18th century, increased massively in the 19th century, and inevitably aroused some opposition. The Gothic Revival, the principle artistic trend in 19th century architecture and art, can itself be seen as a reaction against industrialization. Its early exponent, Pugin, contrasted the iniquities of modern industrial society with a highly romanticized view of the Middle Ages. Pugin died in 1852, but an even more eloquent critic emerged in John Ruskin. After establishing himself as a writer on painting, he turned to architecture, publishing *The Stones of Venice* in 1851-1853. In its second volume (1853) appeared a chapter entitled *On the Nature of Gothic*, which presented an image of the medieval craftsman working out with his hands the free impulses of his creative mind. This vision remained a prime source of inspiration for the ACM.

William Morris²⁰ (1834-1896) provided yet greater inspiration. Simultaneously a romantic poet and dreamer, a businessman, and a political campaigner, he had an impressively forceful, practical character. He had great manual skill (J.D. Sedding²¹ said that Morris "put an apron on, tucked up his sleeves, and set to work"), and, because he himself could design and execute work of outstanding beauty in wallpapers, in printed, woven and embroidered textiles, and in book production(1.5), he offered a living example to others of what they might achieve. He founded a firm to retail furnishings produced in his own workshops, where craftsmen were given free rein. The firm's products, however, while intended to brighten the lives of ordinary people, were too expensive to sell to any but the rich. Nonetheless, Morris's immense charisma provided the driving force behind the ACM.



1.5 William Morris, Design for border ornament, the earthly paradise, 1866

Morris had set out to train as an architect, in the office of the eminent Gothic Revivalist, G. E. Street²² (1824-1881). Also working for Street was Philip Webb²³ (1831-1915), who, a lifelong friend of Morris, designed for him the Red House (1859-1860), which is regarded as the first fully integrated Arts and Crafts domestic environment. Webb continued to work primarily as an architect. He and his contemporaries developed styles inspired by vernacular architecture and extended patronage to Arts and Crafts artists as well as influencing many younger architects with the Arts and Crafts ethos. Some artists who began with architectural training moved on, like Morris, to specialize in the decorative arts, but architecture remained a decisive influence in the ACM.

Both Ruskin and Morris felt that modern art was bad largely because of the conditions of life of working people in an industrialized society, and therefore campaigned for a better quality of life. Ruskin was a paternalistic conservative, but Morris eventually wholeheartedly embraced socialism. In this he was followed to a greater or lesser degree by most adherents of the ACM, who, while promoting beauty and the status of the individual craftsman, usually saw their work in a wider context of social reform.

The ACM chiefly made progress through special-interest associations. In imitation of medieval craft guilds, Ruskin started the St George's Guild. Though this was more concerned with communal living than with art practice, it surely inspired adherents of the ACM to band together in guilds. Sometimes these were small co-operative production units, sometimes broader confederations dedicated to publicizing the cause. One of the earliest was the Century Guild (1882-1888), founded by A.H. Mackmurdo²⁴, regarded as a pioneer of the Art Nouveau style. While this guild was chiefly concerned with production, its stylish magazine, the *Hobby Horse* (1886-1892), projected an alluring image of the Arts and Crafts lifestyle.

A greater, more enduring association (which survives today) was the Art Workers' Guild, founded in 1884, chiefly by a group of architects from the architectural office of Richard Norman Shaw²⁵. Meeting every month, this guild aimed primarily to succor its members, functioning as “a spiritual oasis in the wilderness of modern life”. A more outgoing, missionary agency was the Arts and Crafts Exhibition Society, founded in 1887. This arranged exhibitions and lectures, which were widely influential. It functioned as the public face of the ACM, and introduced the term “Arts and Crafts Movement”.

As the ACM's views became known in the 1890s, they secured a foothold in art education. Two designers were especially influential from the earliest days of the movement. Walter Crane²⁶ (1845-1915), who first made his way as a book illustrator, worked within the educational system at the Manchester School of Art (1893-1898), and as Principal of the Royal College of Art (briefly but effectively, 1898-1899); he wrote widely, and he had a high reputation throughout Europe. Lewis Foreman Day²⁷ (1845-1910) was another practical freelance designer (specializing in flat pattern), who wrote prolifically and taught at the Art Schools at South Kensington. Most of the existing British art schools were influenced by the ACM, and an important newcomer was the London County Council's Central School of Arts and Crafts²⁸, founded in 1896 with architect W. R. Lethaby²⁹ as principal. This college was regarded as the most progressive art school in Europe before the